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Dancing Star

[A NATIONAL PUBLICATION]

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Editor	Gordon Keith
Associate Editor	Barbara Henson
Feature Editor	David Storm
Advertising Manager	S. J. Paul

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Dance Lines

by

Gordon Keith

THE FRUITS OF INSUBORDINATION

When the subject of doing a special interview on Vladimir Tretchikoff came up, one of Dancing Star's enterprising young lady reporters suggested we ask the artist's permission to reprint one of his Alicia Markova paintings.

However, the idea was vetoed by the editors as being somewhat impractical, in view of the fact that Mr. Tretchikoff is a very high-priced painter...and Dancing Star's circulation being a bit under Life, Post, etc., the luxury of affording a Tretchikoff painting for the cover seemed a little incongruous. But the unexpected happened.

It was just after our feature editor had completed the Tretchikoff interview that the aforementioned young lady nudged Mr. Storm and in what was meant to have been a subdued whisper said: 'Why don't you ask him?'

'Why don't you ask him what?' grinned the alert Mr. Tretchikoff.

Somewhat sheepishly the young lady repeated her suggestion that the DS ask permission to run a painting of Markova on the cover of its magazine.

'And why not!' snapped the still-grinning Tretchikoff. 'You have a fine little magazine--and you are doing a very fine thing by publishing it. Pick out any of the paintings you like.'

And that, dear readers, is the true story of how Dancing Star came by this month's cover....the fruits of insubordination--sometimes....

FILLER MATERIAL

We happened to be discussing with one of our colleagues, the reading habits of people in general and dancers in particular, when the question as to what periodicals we read was brought up. The outcome of our magazine-stock-taking not only surprised our colleague, but ourself as well.

Although you're probably too busy to care, following is a list of publications we either subscribe to, or purchase on the news stand: *Newsweek, Life, Pageant, Holiday, Look, Brief, Saturday Review, Dance, Dance News, Danceland Dance News (English), Writer's Digest, Park East, People, New Yorker, Nation's Business, Variety, Ballet Today and the Territorial Enterprise*.... The aforementioned list is not meant to imply that we're literary-minded, or even well-read. It's strictly filler-material to use up our surplus white space....

DELINQUENT MAIL (personal)

Arthur Mahoney,
New York City
New York.

Dear Arthur:

You might say this is a lazy man's way of catching up on his correspondence...Be that as it may, here's a line or two to tell both you and Thalia that I'm sorry I didn't get a chance to stop by and see you this past summer. But with limited time and press of business (The DANCING STAR display booth at the DMA, ASTD, and CNADM conventions kept me pretty well confined) I just couldn't find time to do many of the things I had so much planned on doing.

For this reason, I reluctantly missed visiting two swell people, but on my next trip--it's a promise, I'm coming over.

Sincerely,
Gordon

PS: I forgot to mention that we're planning to run your ballet article in the near future, Arthur.

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Left: A sketch for Betty's costume in 'Betty Slow Drag'. Ernest Borneman, who headed the Canadian Film Board for some years has recently made a colored film short in London with a near Frankie and Johnny theme. Distribution in the U.S. is now being negotiated and the film is well worth seeing.
Peter Craig-Raymond-

Lower: New York City Ballet pictured during their European tour. In the foreground can be recognized George Balanchine, Maria Tallchief and Andre Eglevsky. P.C-R.

TRETCHIKOFF

Condensed from the book, "Tretchikoff," published by Howard B. Timmins, Cape Town, South Africa

Vladimir Tretchikoff poses at the entrance of the Rosicrucian Art Museum in San Jose, California, where his paintings were on exhibit. This was the start of the artist's first American showing.

- A Dancing Star candid photo

Seldom in the history of art has a living painter achieved so much success in such a short time as has this much-discussed personality, with his torrent of picturesque English, and his inspired prolific brush.

Vladimir Tretchikoff's life reads like a melodramatic Hollywood film. He was born in Russia, but from his fifth year of age he lived in the Far East. He started to learn the art of painting in such unlikely places as Harbin and Shanghai. He had no training in art and is entirely self-taught. He began to paint at the age of 11, and for a time was interested mainly in theatrical and scenic design. Just before World War II he was in Singapore, drawing political cartoons and working for the British Ministry of Information. He was there when the war broke out, and there he parted from his wife and child, neither one of whom he was destined to see again for some years.

He escaped from Singapore just ahead of the Japanese. He was shipwrecked, and spent 23 days in an open lifeboat. Caught eventually by the Japanese, he was imprisoned three times in Java, upon suspicion that he was a British agent. He narrowly escaped the firing squad each time, but his unpredictable captors eventually released him to virtual house arrest, where he painted to his heart's content.

It was during these long years in Java that Tretchikoff developed the style and approach that has won him such acclaim. When peace came, he traced his family to South Africa and came to this country to settle in 1946. These are some of the salient facts about his past, already common knowledge to thousands of his admirers here, and perhaps all that need be said about it. For Tretchikoff (no one calls him "Vladimir" any more) is a South African citizen, and from here his future begins.

The facts of Tretchikoff's recent years, however, are even more startling. He has held four exhibitions in the Union of South Africa, which have been attended by over 250,000 people—$120,000 has been spent on his paintings. Even in Durban, which, with all respect to its citizens, has for a long time been known as an artist's graveyard, Tretchikoff's recent exhibition there drew 34,000 people in eleven days—roughly one-third of Durban's entire population! Few world-famous celebrities have been so enthusiastically received.

The first book of his paintings was intended by Howard B. Timmins, its publisher, to sell over a period of several years. It was sold out in one year. As far as South Africa is concerned, this is success indeed. Coincidentally, with the appearance of the second selection from Tretchikoff's work, there came news of tremendous importance to him, to South Africa, and possibly even to posterity. An opportunity is being given Tretchikoff to make himself known to the whole world, commencing with a tour of galleries in the United States of America and Canada. This exciting venture is being made possible by the Rosicrucian Art Gallery, which is sponsored by the Rosicrucian Order,

A self-portrait of Tretchikoff titled, 'Blue Monday.'One of the many symbolical paintings in the artist's American exhibition.

THE COVER

Following are a few interesting sidelights Dancing Star learned during an exclusive interview with Vladimir Tretchikoff pertaining to his painting *'The Dying Swan'* which appears on this month's cover.

It was in 1948 that Tretchikoff first saw Alicia Markova. She was dancing with Anton Dolin on their South African tour.

'Although I had never painted ballet pictures before,' Tretchikoff said, 'I was so impressed with Markova's performance in *'The Dying Swan'* that I felt I had to paint her. After the ballet, I went immediately backstage to see if arrangements could be made for me to do so. But it was not to be so simple. For when I sought out Markova's manager and informed him that I was an artist and wished to paint her, he snorted:

'Yes, every blinking artist wants to paint Alicia!'

A friend of mine who happened to be backstage at the time said:

'If anybody could paint Markova, he certainly could.'

'What did you say your name was?' the manager asked me.

Tretchikoff discusses the nearly completed painting of Alicia Markova from 'The Dying Swan' with his subject. The caption beneath the finished painting reads: 'In this portrait fantasy, Tretchikoff has identified the prima ballerina in her most famous role--the Dying Swan--from which, as did Pavlova, she has become inseparable in the minds of all lovers of ballet; it is for this reason that the artist has painted the swan and Markova as one and the same being.'

Latin Bands Popular

A sudden upswing in the Latin dance band business has caused a number of agencies to organize new orchestras in order to keep up with the demand.

Formerly, such bands were mainly popular in the larger cities. Now the interest has spread across the U. S.

Cause of the recent Latin band interest is generally conceded to be due to the dance public's all out efforts to learn, master and dance the rumbas, sambas, mambos, tangos and baiaos.

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When I told him,he seemed to reconsider for a minute, then shrugged.

'Well, you might have a chance, she has a weakness for Russians. I'll give you five minutes with her, but remember, I don't promise anything.'

For Tretchikoff, that five minutes turned into an entire morning. Arrangements were made in which Alicia Markova voluntarily agreed to allot all of her free time for the sit

allot all of her free time to the sitting--provided Tretchikoff could go to Johannesberg where the company was to play for six performances.

'So great was Markova's reception in Johannesberg,' Tretchikoff added, 'that instead of staying for six performances, she stayed for six months...When the time came for my appointment with her, I flew from my home in Capetown to Johannesburg. Arriving on a Saturday, I went immediately to the theatre where I could observe her performance from backstage, for I wanted to study her movements and her body lines. The following day, Sunday, Markova's manager said to me:

'Well, tomorrow at 11 o'clock you have an appointment to begin your painting.'

'Tomorrow?' I said. 'But tomorrow is Monday!'I never paint on Monday.'

'You never what!'

I tried to explain that I never in my life have been able to paint on blue Monday. 'I will start on Tuesday,' I told him.

He was very unhappy over this.

'You mean to tell me that you travelled 1,000 miles and you're not going to begin painting until Tuesday!'

'That's correct,' I told him, but I could see that he didn't understand. He just stood there staring at me, and after a bit he said point blank:

'Okay. Then *you* tell her you're not going to begin until Tuesday!'

There was no trouble with Markova, she is an artist, too. She understood, so we began the painting on Tuesday.'

It wasn't long, however, before Tretchikoff and the manager became good friends. Then one day he met him backstage.

'Well,' he grinned, 'and how are you coming with *'The Dying Duck'?* (An offstage expression used among dancers when referring to *'The Dying Swan.)*

'I've got news for you,' Tretchikoff told the manager. 'I could not find a swan to paint, so I actually used a dead duck...'

Broadway Dance Beat

David Raher

■ ■ Reports from Italy have it that the phenomenal success of our *New York City Ballet,* now appearing there, have caused minor riots among balletomanes unable to purchase seats for their performances. The Milanese, normally peaceable folk, were reduced to street brawls while queuing up for the purchase of standing room....

■ ■ Ballet Theatre soloist, Kelly Brown, has signed with MGM to appear in a leading dancing-acting role in a new musical temporarily called *'Them Sobbin' Women.'* Jacques d' Amboise of the New York City Ballet will also appear in the film. *Michael Kidd* is choreographer.

■ ■ When the *Slavenska-Franklin* company began its tour on Oct. 26th in Providence, R.I. it did so with an augmented company. Added to its corps de ballet ranks were *Joseph Savino, Margot Campbell, Fleur Raup, Marilyn Temp Bell* (formerly of Ballet Theatre) and *Valerie Smith.*

■ ■ The opening of the *De Mille company* in Baltimore on Oct. 12th was greeted with a generally favorable press. Helen Tenniman of the Baltimore Post thought 'the entire company of twenty was out of the top drawer...' while Weldon Wallace of the Baltimore Sun wrote 'lovely young women and clean cut young men...predict it will go far and last long...'

■ ■ *Roland Petit's* Ballets de Paris, now appearing at the Empire Theatre in Paris, will be ushered into the Broadway Theatre, by Sol Hurok, for an unlimited season on Jan. 19th. The French company's last appearance in this country was in the spring of 1951 when they created a sensation with Petit's 'sexy' ballet *'Carmen.'* Added to the familiar repertoire will be several novelties, most of which have already been premiered in Paris.

Most anticipated new work is the one with a scenario by Orson Welles, called *'The Lady in the Ice.'* An original score will be composed by Jean-Michel Damase and Georges Wakhevitch will be in charge of décor.

Other works to be premiered here will be Petit's *La Croquese de Diamants* (The Diamond Cruncher), *Le Loup* (The Wolf), *Cine Bijou* (a work based on dreams inspired by movie stars) and *La Perle* (The Pearl) which has a Japanese motif. The company will be headed by Roland Petit and *Colette Marchand* with *Leslie Caron* returning to its fold with star billing....

■ ■ *Alicia Markova* flew to Paris on Nov. 1st for the opening of the Grand Ballets du Marquis de Cuevas at the Empire Theatre on Nov. 17th.

The celebrated English ballerina will dance the role of Taglioni-which she created-in Anton Dolin's Pas de Quatre, on opening night. It will be a novelty for Parisians who have never seen her dance the role before.

Her six guest performances there will include appearances in the title role of Giselle and in Les Sylphides. Markova returns to these shores in mid December for her second appearance this fall on television's Show of Shows (Jan. 2nd). She will most likely repeat a dance called *Snowflakes,* which was tremendously successful on a previous show....

■ ■ Modern dancer *Sybil Shearer,* will come out of hiding (she now

☞

resides in Chicago) long enough to open the Dance Series at the Brooklyn Academy of Music on Nov. 11th.

Miss Shearer, it is reported, is a *dancer's* dancer in more ways than one. A particular rumor has it that her choreography has been copied and coveted by more dancers than care to admit it.

Her program will consist of an evening long work called *Shades Before Mars,* with piano music of Bartok and décor and costumes by the choreographer; the lighting will be by Helen Morrison.

The work, in three parts, will have the following bizarre headings; 1) two and one-half wishes 2) three pedestrians 3) and five magic dancers....

■ ■ *Chris Darrell,* who teaches modern-jazz in this city, is probably the only dance teacher in captivity who flies (literally) to his classes.

A Chicago studio got wind of his work here and engaged him to teach Sunday classes there. He will be flown out and back, expenses prepaid, by the aforementioned studio.

■ ■ *The* continental tour of the *New York City Ballet* has been extended to include Munich, Stuttgart and Brussels. The company is due to return to this city on Nov. 19th and will begin their season at the City Center around Jan. 17th....

■ ■ *Ballet Theatre company makes* another appearance on the Ford Omnibus, TV show on Nov. 8th. For the occasion they will perform Eugene Loring's *Billy The Kid. John Kriza, Ruth Ann Koesuns, Fernand Nault* and *Eric Braun* have the featured roles....

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london footnotes

by peter craig-raymond

LONDON'S BUSIEST YEAR

1953 has been the busiest year in ballet the British capital has ever known. After Ballet Theatre came the more triumphant Royal Danish Company. A poor season, relieved by the appearance of East German-escapees Nora Kovats and Istvan Rab, has just ended by Anton Dolin's Festival Ballet. And — I write — Roland Petit is halfway through his impressive month at the Stoll Theatre.

Just opening are the Yugoslav National Dancers with all the verve and vitality — and untheatrical outlook — common to folk dancers. In two weeks time: the debut of the new Paula Hinton and Walter Gore Ballet.

petit's season

LE LOUP came out of Petit's repertoire like a fiery cross through a bawdy night club. On the first night this beautiful work lay between MOURNING IN 24 HOURS and CINE-BIJOU, both vaudeville routines rather than ballets.

For weeks the posters and publicists had screamed about Colette Marchand. But the first night revealed the company's true ballerina: Violette Verdy. At 18 an introvert, tightly-thoughtful dancer is a rarity. Verdy is this and adds a strong technique and a very real beauty which projects well in LE LOUP and, slightly less, in LA PERIE.

But it was Petit's own Wolf which managed to enthrall a first night audience swayed into a vaudeville atmosphere by Colette's singing typist ("I've Nothing On Under My Overcoat") of CINE-BIJOU.

CARMEN provided a first disappointment. Although Petit's innate sense of theatre revolved eyes upon himself — even when the stage was supposedly dominated by Carmen — the cold, purchaseable sex of Marchand was not the fire needed for Carmen. Bad acting.

ORSON WELLES' "LADY IN THE ICE", on the other hand, melted too quickly from its initial shock. The girl (Marchand) frozen in an iceblock which is melted by the desire of young boy (George Reich) and turning captive herself: her's is a plot well worth the working. The contrivance of ice and melting was excellent theatre. But Petit's choreography was ordinary. Where a stylized "ice-melting" choreographic scene was needed. Petit provided a pedestrian **pas de deux.** Obviously rushed on stage far from ready, LADY IN THE ICE would have been better kept in its deep freeze for another month of preparation.

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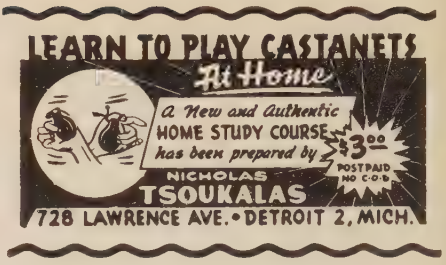

final cinderella

Violetta Elvin, Nadia Nerina and Margot Fonteyn danced Ashton's CINDERELLA at Covent Garden prior to the Sadler's Wells U. S. tour.

Fonteyn s performance (especially on the final evening) was one of tremendous bravura — something becoming too rare from Fonteyn. Elvin's was more glib but good nevertheless and with some excellent acting. Nerina, unready for the role's responsibilities, brought an interest in the acting missed by her superiors.

The production of the Prokofiev ballet remains a flat, colourless one apart from the ballerina role and the comedy work of the Ugly Sisters.

the gore season

The Walter Gore season at the Princess Theatre will programme Gore's new work CRUCIFIX to Barber music and Rowell decor; and VIS-A-VIS by Andree Howard to Aplvor music and decor, costumes by Alan Tagg. Other Gore ballets such as HOOPS and GENTLE POLTERGIEST will be staged.

briefly . . .

Vassily Trunoff has left Festival Ballet at the expiration of his contract. A strong, good dancer this makes a third loss (before: Alicia Markova, Sonia Arova) which Anton Dolin will remedy only with difficulty.

Rumor has it that he may invite Metropolitan, New York dancer Marina Svetlova as prima ballerina. I have seen her dance LAC DE CYGNE recently and wrote at the time that she was totally unready for the role and far below ballerina status.

Roland Petit may have another London season within the next six months although I would have guessed this an uncertain gamble. Houses for Petit at the huge Stoll Theatre have been good, but not capacity.

WHO'S BEHIND THE NEWS

DAVID RAHER, who writes BROADWAY DANCE BEAT, was also a former dancer. He toured Europe with Grand Ballet de Monte Carlo in 1947-49, and danced in such musicals as "Merry Widow", "Sing Out, Sweet Land", "Bloomer Girl", "Carousel", "New Moon", etc.
In the writing field he has been assistant editor of the English magazine, DANCE and DANCERS, contributor to New York HERALD TRIBUNE (Paris Edition), and DANCE MAGAZINE. Watch for his regular monthly column in DANCING STAR.

Senia Solomonoff, Valentina Pereojeslavec (famous European ballerina) and Leroy H. Thayer (Sec-Treas.of DMA) oblige the photographer by standing in front of the new Solomonoff store for a Dancing Star candid photo in New York City.

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THE Folies Bergere is putting on a new show for only the third time since the war, and in which dancing, as always, will play a prominent part.

The star of the new show which is named "Une Vraie Folie," is Eileen O'Dare, a 22-year-old American. One of her songs was specially written for her by Maurice Chevalier.

Eileen is one of the show's trio of "Queens"—Queen of the Dance. Blonde Veronica Bell who originally came from Poland, is Queen of Song. Queen of the Nudes is dusky, supple-limbed Yvonne Menard who follows in the tradition of Josephine Baker.

When she was "Queen" before the war, Josephine once electrified even Paris audiences by dancing in nothing but a girdle of bananas.

The ingredients of the new show are the same as those used successfully over the past 33 years—beautiful girls, spectacle, music and dancing.

Incidentally, it was an American dancer, Loie Fuller, who gave the theatre its first renown. She was the first artiste to use the full resources of the electricians, then newcomers to the stage, to give light and colour to her act. She was soon the rage of Paris, which talked of little but her "Fire" and "Serpentine" dances. The younger Dumas, author of the "Lady of the Camellias" praised her extravagantly, and even the mighty Anatole France expressed his admiration for her dancing in print.

Miss Fuller was a worthy forerunner to another great American dancer, Isadora Duncan, whom Paris acclaimed and made a star.

by Mollie S. Patton

TABLEAU

Some of the Folies tableaux have been breathtaking. Josephine Baker appeared in the last revue as Mary Stuart at her beheading; and later in the show the theatre was transformed into a vast cathedral, with stained glass windows and a vaulted dome appearing over the spectators' heads.

Some of the dancing scenes defy description for their lavishness and colour. As for the props, they are fantastic. They include no less than one and a half miles of tulle for draping, 700 lights, 150 chandeliers, 20 projectors and 60 drums. The cast now includes 28 dancers, 10 mannequins, 16 showgirls, 15 negro singers and a beautiful Swedish model. From this you can see that dancing is well to the fore in this great show!

Oddly enough, the Folies, where four generations of girls have stripped and danced for the benefit of Paris's floating population of tourists, is the most old-fashioned theatre in France.

With its grey front looking out on a grey back street in the heart of the dingy commercial quarter, the theatre might easily be a meeting hall for a spiritualist league or the gymnasium of a poor suburb.

Incidentally, English girls are popular in Paris for their looks, their figures and their gaiety. English tourists suffer as much as any from the cartoonist's pencil, but the "English Miss" remains a favourite.

FREEDOM

And those English dancers who see nothing in the nude or semi-nude, enjoy the freedom of the Folies after the English stage, where nudity is permitted only in set tableaux, where there is complete absence of movement.

Most of the English girls live in small hotels near the theatre, doing their own washing and often their own cooking as well on spirit stoves in the rooms.

Once the show has started, life for the dancers is largely routine. Most of the French dancers are married and have families.

After every three-year show, the theatre closes for three weeks, and this is the busiest time of all, with work—which includes plenty of dancing, going on at all hours, sometimes through the night.

Indeed, even when the theatre was refitted in 1930, it did not close more than three weeks; the show and the dancing went on in an upstairs hall.

-Reprinted from DANCELAND magazine, London, England-

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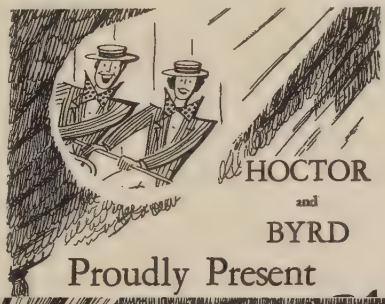

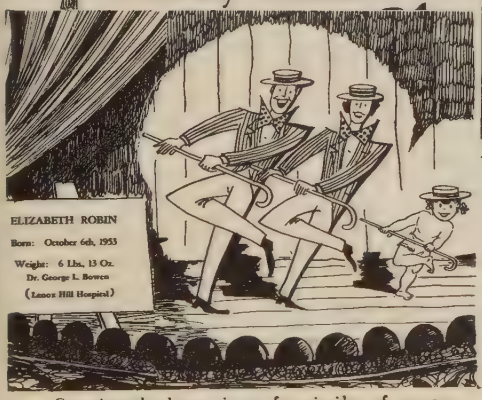

Reprinted above is a facsimile of an announcement Hoctor & Byrd sent out discloses the arrival of their new partner, Elizabeth Robin Hoctor. In case you didn't know, the proud parents are a well-known dance duo. Danny is choreographer for the Patti Page TV show. He is also president of Dance Records, Inc.

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ONE OF TOP SIX

Violetta Prokhorova, known to the dance world as Violetta Elvin, is one of the top six with the Sadler's Wells ballet now touring the U.S.

Miss Elvin began studying ballet with the Bolshoi School at the age of eight. In 1946 she joined Sadler's Wells. She also plays the dancer in the motion picture 'Melba'. Miss Elvin is married to an American business man. Their home is in London.

Pictorial

The above photos show a few of the the
National Association of Dance Masters' con
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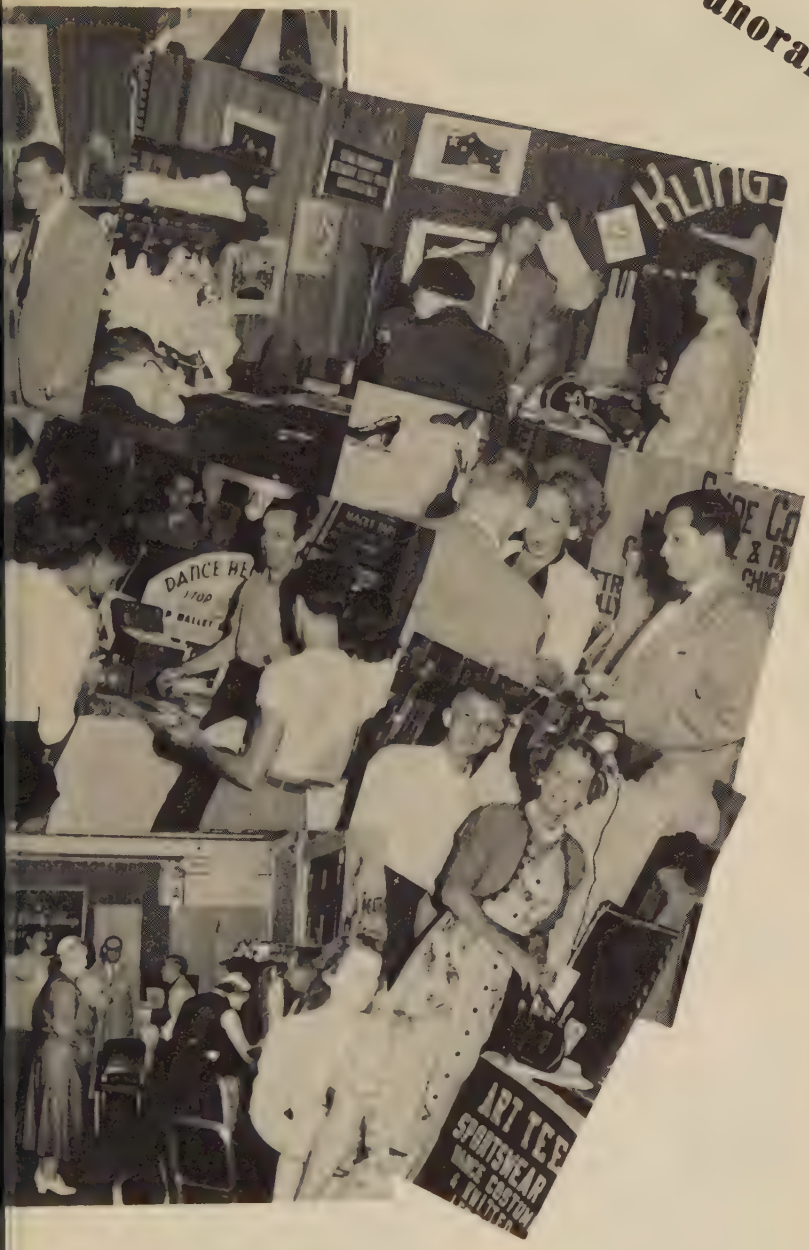
Panorama



y firms who had displays at the Chicago past summer. Following is a more or less bing Tones, Leo Advance Theatrical Shoe Patents Inc., Illinois Theatrical Footwear Hoffert's, Dazian's, Loshin's, Art-Teen, and James A. Rozanas.

Direct and Delegate members during one of the Dance Masters of America Board meetings held this past summer in New York City. How many faces do you recognize?

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NEWS BRIEFS

▲▲ Leslie Caron and Cyd Charisse will play in MGM's Montmartre, a picture revolving around the life of the painter, Edgar Degas.

▲▲ Hugh Laing of the New York City Ballet has been selected for a part in 'Brigadoon' with Cyd Charisse and Gene Kelly.

▲▲ In Pasadena, California, dancing is not dancing--it's exercise. At least it is if your city doesn't wish to pay taxes usually charged for dances. Some $10,000 in back taxes was recently refunded to the city of Pasadena for taxes paid for dances held at the civic auditorium in that city.

▲▲ Fifteen-year-old Nancy Gillmore, daughter of a Ventura, California highway patrolman ran away from home to study ballet in Hollywood. Said Nancy when apprehended: 'A small town like Ventura is swell, but gee whiz, all the good ballet instructors are in Hollywood.'

▲▲ After six years of trying to bring a leading Russian ballet to the Edinburgh Festival it finally appears that Ian Hunter, artistic director for the Festival is meeting with some success. Due to a Russian change of mind, the 1954 season might see such an appearance.

▲▲ The AGMA (American Guild of Musical Artists) has notified all ballet companies that as of Aug. 13, 1953, dancers will receive an increase of pay, due to a rise in the cost of living index. Newest weekly rates are: $87.50 ($47 for rehearsal weeks). Daily sustenance pay is $8.50; travel pay $5.75 with overtime at the rate of $1.65 per hour.

▲▲ The Royal Winnipeg Ballet, Canada's first 100% professional dance company, is booked for a TV show in NYC, in December and a 5-week tour of the U.S. beginning in March, after which, they will leave for a European tour.

▲▲ Counterfeit tickets were the cause of several hundred persons being refused admission to see the American National Ballet Theatre's performance in Rome, Italy recently.

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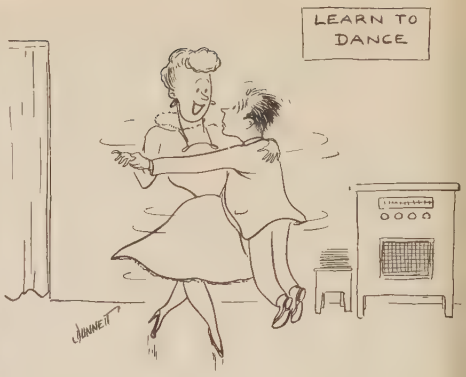

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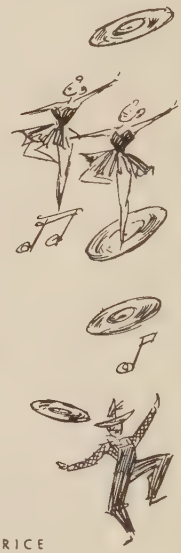
✶ **104 - "WE'RE GOING ON THE STAGE"**

✶ **123 - "COUNTRY JIG"**

✶ **107 - "TOOTIE THE TIGHTROPE WALKER"**

and many many more.



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a vignette

He Wouldn't Give Up

by barbara henson

It was on a warm sunny day in June that the tragedy happened. June 20th, 1948, to be exact. They were cruising pleasantly along the great Eastern highway, the dancer and his manager, enroute to keep a dance engagement.

Suddenly they heard the roar of the motor as the oncoming car bore across the highway directly in their path. There was the inevitable sound of screeching brakes, the awful crash, and finally the death-like silence...

At the hospital the dancer hovering between life and death, learned that the car that had struck them broadside had broken his manager's back...He learned too, that his own leg, nearly torn from his hip, might have to be amputated. For anyone such news is heartbreaking at least, but to the dancer...well, one needs no great imagination to understand what must have gone through his mind. It is little wonder then, that he suffered a complete nervous breakdown.

It was while he was in Florida recuperating that he began to take stock of himself, to rationalize. Even doctors could be wrong, he told himself. And when the days turned into weeks and the weeks into months and he still had his leg he was more certain than ever that he was right in believing. Although now they told him he would never walk, much less dance. . .

But the dancer said nothing. Determindly he set about massaging, and exercising his leg. He spent many hours in bathing and gradually he was able to swim. A short distance at first and then greater distances as time went on. And through it all he kept telling himself that he would not only walk again, but he would dance as well.

At the end of a year he returned to New York where he saw the first of his hopes materialize...for with the aid of cast and crutch he was not only walking, he was teaching dancing.

Another full year passed before the dancer was able to convince the skeptics that what he had believed all along was now a reality. No longer did he have to rely on his crutches to aid him in his teaching.

Today, this dancer is recognized by the dance world as one of New York's leading dance teachers and choreographers.

(For the name of the dancer turn to page 299)

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The Calf-Length Tutu

PATRICIA BLAKE

THE Stanley Theatre in New York and other movie houses devoted to the showing of Soviet pictures have long been treating their meager audiences to one of the most enlightening spectacles of our time: the systematic destruction of Russian creative life by the state. A stunning example was recently provided by the movie "Concert of Stars," a multimillion-ruble mishmash of the latest in "proletarian" ballet, symphonic and choral music, folk dancing, patriotic songs, and opera.

Clearly, the Central Committee of the Communist Party of the U.S.S.R., in its battle to make movies "a weapon of Communist education," has gone all out on the cultural front for the edification of the Russian masses and the envious admiration of the "oppressed peoples of the West," whose cultural opportunities are limited, the Committee says, by such perversions as modernism, experimentalism, and cosmopolitanism of the middle class. In any case, Russian moviegoers have had exactly the reaction one would have expected: In Russia since the war, more foreign movies than Soviet productions have had to be circulated in order to keep movie houses open and make up the box-office deficits.

The fact is that this potpourri of culture—the scraps of ballet, the leftovers of folk art, the odds and ends of songs to Lenin and Stalin—which the Central Committee has served up in "Concert of Stars" has about as much appeal to a proletarian as the sixty-hour week. This movie and others like it represent nothing less than the bad taste of the most notorious Philistine on earth—the state. Only at brief moments does "Concert of Stars" give a sense of authenticity, of a creativity drawn from the great artistic traditions of Russia. Those moments are both heartbreaking and heartening. A fine performance of nineteenth-century opera and the high quality of individual dancers, singers, and instrumentalists testify that the performing artist has managed to survive in the Soviet Union, while the creative artist is paralyzed by the taste, the whims, and the ideological needs of the bureaucrat.

Dancers and Singers

Take the case of the Soviet ballet, hailed as one of the greatest of the people's achievements. In a country where any kind of artistic experimentation and innovation is forbidden, Soviet ballet may be diagnosed as a clinical case of arrested develop-

ment. It is still the ballet of the Czars, or rather, since no art can remain static, it has deteriorated into a tasteless travesty of the past. All that can be said about Soviet ballet today is that the technical brilliance of the dancing is about the same as that of the New York City Ballet and the Sadler's Wells Company.

But the quality of ballet depends on the unity of several factors: the music, choreography, and the sets, as well as the dancing. The sets that are seen in "Concert of Stars" consist largely of papier-mâché mountains and fountains, and the choreographers who worked on Chopin's *La Valse* and Glazunov's *Raymonda* undoubtedly must have been hard of hearing.

The music serves only as background for singularly dull *pas de deux,* much as Muzak serves the dinner conversation of a married couple on their Saturday night out. The excerpt from Prokofiev's *Romeo and Juliet* (a bonus given on the same program with "Concert of Stars") is particularly saddening. The lovely ballet score of one of the greatest composers of our time—so often excoriated and purged by the Soviets in his lifetime, so often forced to expiate his "bourgeois" errors in composition by writing hymns to Stalin—is the setting for the most wretched goings-on in Verona.

The choreographer saw fit to transform the *corps de ballet* into what appear to be Veronese *Lumpenproletariat,* dragging its feet across the stage. Even the famous ballerina Ulanova seems more frustrated in her activities by the length of her skirt than by the absence of Romeo. Indeed, the spirit of any audience might be dampened by Comrade Ulanova's calf-length tutus, worn in conformity with the prudish dictates of the Central Committee.

Roye Dodge
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All the Soviet films we see today are evidence that a totalitarian state can and must establish its tyranny over any activity where the word or image can conceivably be said to reach man's mind. They testify that the tyrant, by definition, both despises and fears the intellectual, the artist, the "egghead." "What I do not understand is dangerous to the State," the words of the Russian satirist Saltykov, might well be the motto of the cultural dictators of Russia and of all those self-appointed censors the world over who make of their ignorance a patriotic virtue.

As Hollywood might say, "Everybody should see this picture." Everybody, that is, who has a measure of respect for the artist and sufficient imagination in these days of hatred to conceive the indignity suffered by the individual Russian. For these moviegoers, the sound of a man's voice singing, the movements of a graceful dancer, and the hands of a young violinist will speak of the creative vitality of a people who somehow, in those secret places of the mind and heart where art is nourished, have resisted the onslaughts of the tyrant, the bureaucrat, and the Philistine.

- Reprinted in a condensed version from The REPORTER, by permission.-

DIARY OF A CAREER GIRL

This is the 17th *installment of an actual day-by-day diary written by dancer,* Peachie Kane, *who is at present furthering her theatrical career by studying at the Pasadena Playhouse.*

(Copyright 1953 by *Danstar* Press)

Saturday, January 14th

I didn't go into Hollywood for my lesson today as I had a very sore foot. Last night I foolishly put my opera hose on before I put any lamb's wool over my toes and I had no time to change before broadcast. Since my toe shoes were fairly new, I developed several bad blisters.

Dolores and I didn't do much today except catch up on our laundry and practice speech. We both worked tonight at the Playhouse....

Wednesday, January 30th

Well, here I am, back at school after a two-week vacation. Thank Heavens! I thought I'd lose my mind doing so much resting. I did take several ballet lessons. Some from Luva Stratton and some from Walton Biggerstaff.

Mr. Keith got me a dance date at the country club for one night and it seemed good to be dancing professionally again.

It's wonderful to be back. I can hardly wait to plunge into a play. I guess I'm too late to get a part in 'Paola & Francesca'.

Tonight Mother (she came back with me) went to see 'Come Back Little Sheba' at Main st[a]ge. It was wonderful.

Thursday, January 31st

George Phelps (director) gave me one of the leads in the play and I never even expected a small part.

The part is divided so that three of us have a chance to play Francesca...

Tonight Mother and I went to see the balcony show 'He Who Gets Slapped.' Mother said if she lived down here she wouldn't miss a show.

Mother is well liked by all the kids here. They say she looks young enough to be one of the students herself.

Friday, February 1st

We rehearsed on Mainstage this A.M. and I felt kind of lost as I did not know any of the blocking.

I called Craig Alberts tonight. (he asked Dolores to have me call him when I got back...)

Saturday, February 2nd

Mother and I took the bus to Hollywood this a.m. to go to my lesson with Nico Charisse. I took two classes and enjoyed them both. Mother likes Mr. C's teaching very much. He's strict about technique and perfect line, but he still allows us to *dance,* so that we feel like we're dancing.

We got home around 5 p.m. and I talked Mother into staying till tomorrow.

Charley Baker had called (he's a Hollywood dance teacher) and he invited Mother and me to go to the monthly vaudeville show at the Pasadena Civic Auditorium....

Sunday, February 3rd

Got up at 6:30 a.m. and Mother caught the train for home. Sure hated to see her leave, but it won't be long until spring vacation.

Craig met me at the station and we went to Joan Taylor's and had breakfast with her and Lennie.

Went to 11 o'clock Mass and then took in a movie, which we saw twice. Once for the plot--and once for the acting....

Monday, February 4th

Monday is our longest day; the day with the heaviest schedule. We rehearsed all morning. In the p.m. we had Manners & Customs, Shakespeare, Dance and Speech. After speech three of us girls, Dolores, Coralie and myself, had to hurry to Hollywood to see the Lux Radio Theatre broadcast of 'Take Care of My Little Girl', starring Jeanne Craine and Dale Robertson.

It was wonderful to see. We each sat spellbound, envying the professional polish the players had. After the broadcast we went to Hamburger Hamlet's for dinner. It's a darling place. We lingered long over coffee discussing the show we had just come from. We made a resolution to see as many broadcasts in the future as our time would permit....

Tuesday, February 5th

We rehearsed till 11:40 and then went to 'Introduction to Theatre'. Gilmore Brown teaches this class. Thoroughly enjoyed it. We had sight reading today in which we had to read some of the longest tongue-twisting words I've ever seen.

After classes I went home and washed my hair and cleaned my room and then took a sun bath out in Cue Gardens (behind the dorm) all the kids were there enjoying the sunshine.

After dinnre I practiced my dancing. All I have to do now is to memorize my lines for speech. We're having an oral exam tomorrow. Then there are my lines for 'Romeo and Juliet' for the Shakespeare class. Nick Malekos, the boy I went to school with in San Francisco, are planning on doing the balcony scene together--but we may change our minds as it's awfully difficult to do right....

Dolores and I have been on a diet for the past week. I now weigh 120. My goal is 112 lbs. Hope I can make it!

Wednesday, February 6th

Today Dolores and I went on a starvation diet. (protein). For breakfast we had 2 hardboiled eggs. For lunch, 2 hamburger steaks, for dinner, 6 prunes. It's supposed to last for 2 days, but I think tomorrow I'll go back on the Hollywood diet I cut out of 'Movie Stars' magazine because I haven't any energy at all, and I need it badly here.

Tonight we went to see the balcony show 'Years Ago'. Virginia Mc Guire, the Photoplay contest winner stars in it. It was wonderful. It's the story of a girl who wanted more than anything else in the world to be an actress. It hit home so much that a good many sniffles could be heard thr, ughout the audience. Undoubtedly the actresses in the audience were putting themselves in Virginia's place, having experienced many of the same heartaches themselves.

Photoplay is running a monthly article telling about the activities of Virginia McGuire, here at school. Yesterday, Life's photographers were here taking pictures of her.

(To be continued next month)

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STUDI

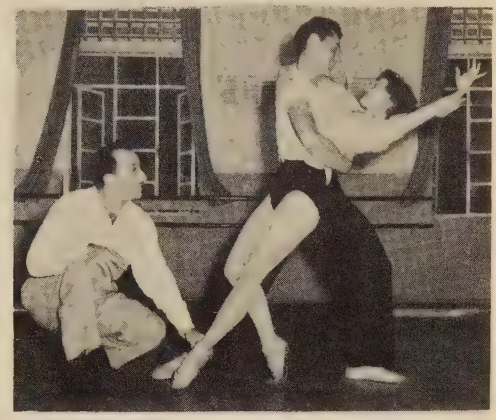
James Rozanas assists Darlene Nelson with a back somersault on the newest thing in studio Trampolines. Also pictured in action is Teresa Montefusco. Candid photo was taken in the Rose Dentino studio in Pekin, Ill.

Ligita Briedis, who danced the Silver Fairy in the 'Sleeping Beauty Ballet', is a student of the Mme. Halina School of Dance Arts. The entire 3rd act of the 'Sleeping Beauty Ballet' was presented at the school's 6th annual 'Dance Capades of 53' at both Corning and Elmira, New York, June 23rd and 30th.

EVENTS

Roye Dodge, creator of the 'Poodle Hop' is shown setting a routine for the team of Marjorie and Lee Murry. The duo now training with Mr. Dodge, opened last month at Lou Walter's, Latin Quarter.

The new Dodge studio with its modern decor is the culmination of years of planning on the part of its owners. Faculty members include: Roye Dodge, Jane Serpe, Jane Dodge and Ray Hamilton.



Pictured with Jack Stanly is Rettadell Tupper, who was selected by Agnes De Mille for an important part in the motion picture version of 'Oklahoma.' The picture is scheduled to go into production in 1954. Rettadell was Mr. Stanly's demonstrator during his summer teaching sessions.

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At the left is a facsimile of the latest Lillafrances Viles advertising 'brainchild.' Attached to it was the following note: 'I often wonder if I was the original 'dancingly yours.' I started it as a kid, and in business have been using it for (many years). I note you have a column in your magazine with the same heading...'

DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN.

DANCE TEACHERS' CLUB of BOSTON held an Open Guest Day meeting Sept., 20th, in the Hawthorne Room of the Parker House, Boston, Mass.

DANCE TEACHERS' CLUB of CONNECTICUT held a gala dance program Oct. 18th at the Helen Flanagan Studio in Hartford, Conn. Guest teacher was Danny Hoctor, Tap and Florence Greenland taught Ballet.

NOTE: The following Association listings were mailed directly to the DMA Bulletin editor and appear in the October DMA Bulletin:

ASSOCIATED DANCE TEACHERS of SOUTHERN CALIFORNIA

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SHAKESPEARE and the MODERN DANCE

COLLEGE dance instructors are sometimes met by demands for 'dances for a production from Shakespeare'. If they arrange a simple version of some 'old English dance' they will rarely be in error. Many dances are mentioned by the dramatist. They are usually quite interesting for students, these modern versions of old plays and dances. Both music and dance form is sim-

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ple; not hard to learn or perform. In costume they look well.

Some fine modern ballets have been made into dance versions of a number of Shakespeare plays. The International Company of London did an interesting arrangement based on 'Twelfth Night', although I thought that more direct use of the virile New Year customs would offer a better ballet.

In Moscow, a ballet version of 'Romeo and Juliet' followed closely the story of old Verona; and in that city also was seen a ballet arrangement of the comedy 'Merry Wives of Windsor'. In London we have seen a ballet that is *from* Hamlet but is *not in* Hamlet. This one-act ballet was suggested by the phrase in the play 'what things we see in dreams' and was supposed to show what Hamlet saw in his mind at that moment.

Equally of use to college producers is the fact that study of dance and mime is valuable to dramatic players. This tuition gives them better skill in stage movement; and helps them to endow with proper rhythm the words they have to say. True dance movement in stage plays does not always have to express pure dance; but it helps tremendously in all stage action.

by W.G.RAFFE

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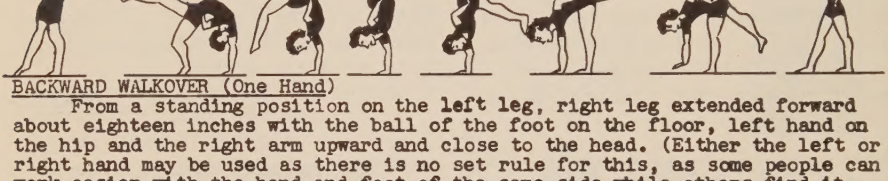
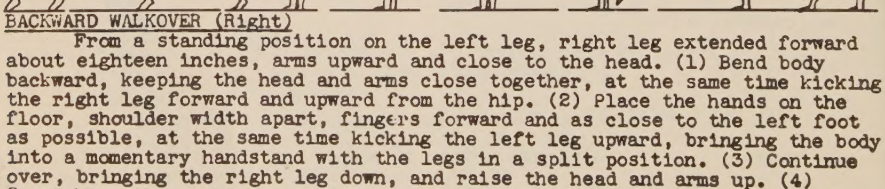


BACKWARD WALKOVER (One Hand)

From a standing position on the left leg, right leg extended forward about eighteen inches with the ball of the foot on the floor, left hand on the hip and the right arm upward and close to the head. (Either the left or right hand may be used as there is no set rule for this, as some people can work easier with the hand and foot of the same side, while others find it easier to work with the opposite hand and foot. However, it is advisable to learn to work with either hand. (1) Bend backward, at the same time kicking the right leg forward and upward from the hip. (2) Place the right hand on the floor, fingers forward and as close to the left foot as possible. As soon as the right hand touches the floor, kick the left leg upward, bringing the body into a momentary handstand with the legs in a split position. (3) Continue on over, bringing the right leg down to the floor, knee slightly bent and straighten the body upward by raising the head and arms forward. (4) Straighten the right leg at the same time bringing the left leg down to the rear of the right leg and finish in the original starting position. Be sure to go over straight backward just the same as for a back walkover with two hands and try not to lean over to one side with all of the body weight on one hand. Can also be done to the opposite side.



BACKWARD WALKOVER (Right)

From a standing position on the left leg, right leg extended forward about eighteen inches, arms upward and close to the head. (1) Bend body backward, keeping the head and arms close together, at the same time kicking the right leg forward and upward from the hip. (2) Place the hands on the floor, shoulder width apart, fingers forward and as close to the left foot as possible, at the same time kicking the left leg upward, bringing the body into a momentary handstand with the legs in a split position. (3) Continue over, bringing the right leg down, and raise the head and arms up. (4) Straighten the right knee, at the same time bring the left leg down to the rear of the right and finish in the original starting position. Repeat same to the left.

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HE WOULDN'T GIVE UP
(from page 289)
The dancer's name is Jack Stanly.

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